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MADAME BLANCHE STONE-BARTON.

ALIKE in oratorio, in simple ballad, and in operatic music, this artiste has gained a place in the front rank of American soprani. Thoroughly mistress of each style, and adding to her great executive ability rare earnestness of manner, Madame Stone-Barton's appearance upon the platform is invariably the signal for the warmest demonstrations of public favour. She is a native of Worcester, U.S., and belongs to a musical family, her sisters being Madame Marie Stone-McDonald (of the Bostonians) and Miss Agnes Stone. Her *début* was made at the Worcester Festival of 1878, when the success achieved was as immediate as it was pronounced in character. The encouragement thus early obtained induced her to continue study for a time under Signor Achille Errani, of New York, after which she came to Europe to remain five years.

In London, Madame Stone-Barton received instruction from Messrs. Randegger and Shakespeare. Later she proceeded to Paris, and became one of the ablest pupils of the celebrated Madame Marchesi, who was anxious that her young friend should adopt the operatic stage. So much indeed was thought of the vocalist, that she was often invited to sing at Madame Marchesi's receptions—attended by Gounod, Ambroise Thomas, and other eminent composers. Madame Stone-Barton decided to adopt the concert-platform, and was cordially welcomed at the Crystal Palace concerts, the Hallé concerts at Manchester and Liverpool, and the Pasdeloup concerts in Paris, besides the most fashionable receptions in both capitals.

On returning to her native land, Madame Stone-Barton was enthusiastically greeted. Her pure and flexible voice, together with a perfect *methode*, elicited the heartiest praise both from concert audiences and the press. During her absence abroad she had not been forgotten, and the improvement manifested since her previous appearances in America was commented upon in every section of musical society. For her public *rentrée* she selected the well-known air from Délibes' *Lakmé*, "Ou va la jeune Indoue" (The Indian Bell Song), the difficulties of which she thoroughly overcame, and being loudly encored gave Cotsford Dick's piquant ditty, "Much Ado about Nothing." She also shared with Madame Fursch-Madi the soprano solos in the *Messiah*. Madame Stone-Barton is now singing with great success on Mr. Edward Lloyd's provincial concert tour.

CURRENT NOTES.

THE close of the year was marked by the deaths of two popular English musicians—Mr. H. Weist Hill, Principal of the Guildhall School of Music from the foundation of the institution by the Corporation in 1880, and of Mr. Alfred Cellier, composer of *Dorothy*, and partner with Mr. W. S. Gilbert in *The Mountebanks*, the score of which he barely lived to complete. The loss of each has been widely mourned.

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WEIST HILL died on the 26th December, at his residence in the Redcliffe Road, South Kensington, at the age of 63. He had been ill for several months, but was at work at the Guildhall School a fortnight prior to his demise. Always an industrious artist, he won, as a youth, the King's Scholarship of the Royal Academy of Music, and was distinguished as a violin soloist both here and in the United States. Later he became one of Costa's most trusted lieutenants at the Opera, Sacred Harmonic, and elsewhere. It was, however, as conductor of the Alexandra Palace concerts, and of Madame Viard-Louis' concerts at St. James's Hall, that he showed the capabilities specially recommending him to the post of Principal of the now famous school which, beginning with sixty pupils, in a few years numbered four thousand.

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UNDER very sad circumstances, Alfred Cellier breathed his last two days later. Never particularly robust or sturdy, he had been staying at Bournemouth to put the finishing touches to *The Mountebanks*, but came to London anxious to attend the final rehearsal at the Lyric Theatre. Calling upon an Australian friend in Torrington Square, he suddenly became ill and expired. He was born in 1844, and, like Weist Hill, was a native of London. Entering the Chapel Royal, St. James's, as a choir boy he developed into a church organist, but soon quitted the organ-loft for the conductor's desk. He started as a composer with operettas for the German Reed entertainment, and then (in 1874) penned *The Sultan of Mocha*. Between this and *Dorothy*, some years later, came several short melodious works. *Doris*, at the Lyric, in 1889, was the successor to his most familiar opera. His chief work apart from the theatre was the cantata *Gray's Elegy*, written for one of the Leeds Triennial Festivals.

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The Mountebanks was produced by Mr. Horace Sedger on the following Monday (January 4th), with such success as to further accentuate regret that the talented composer did not live to hear the public verdict passed upon his labours with Mr. Gilbert. It has since been said that his highest ambition was to be associated with the brilliant librettist, and that he had done his utmost to prove himself worthy of such companionship. The music has all the delicacy and refinement, combined with sparkling melody, characteristic of *Dorothy* and other works proceeding from the same gifted pen. Not a single bar betrays effort, notwithstanding that the opera was destined to be Cellier's "Swan Song." Both in the vocal and orchestral elements he most effectively seized the quaint humour of the book, at the same time embellishing it with many ingenious and fanciful touches, the product of his own imagination. Nothing could be in better taste than the more sentimental pieces, whilst there is a fund of suggestiveness in the droll strains assigned to a couple of human beings who are transformed into automata.

Mr. Gilbert's plot is mainly based upon the discovery of a potion which has the effect of making all who partake of it, when freely diluted, become exactly what they for the moment pretend to be. Thus, some jovial brigands are converted into the monks whose garb they have assumed; a young bride finds herself an old woman; a couple of peasants figure as a duke and duchess; the chief of a party of mountebanks believes himself to be really poisoned; the village coquette goes mad; and a melancholy clown and a dancing girl who are passing themselves off as mechanical dolls, dressed respectively as Hamlet and Ophelia, lapse into mere clockwork arrangements. Of course at the end these characters are restored to their original condition, after the odd fashion peculiar to Mr. Gilbert.

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The interpretation leaves nothing to be desired. Mr. Ivan Caryll presides over a competent band, and the chorus show they can both act and sing. Mr. Harry Monkhouse and Miss Aida Jenoure are very funny as the two automata, and Mr. Frank Wyatt as the captain of brigands displays his accustomed mirthful agility. Mr. Lionel Brough, as the mountebank manager, also assists in the comic situations. Miss Eva Moore is a dainty representative of the bride instantaneously made an aged cripple, and the lovers' music is unaffectedly rendered by Miss Geraldine Ulmar, Miss Lucille Saunders, and Mr. J. Robertson. The success of the work is emphatic.

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A VERY large audience—stated to muster over nine thousand—attended the performance of *Messiah* by the Royal Choral Society, at the Albert Hall, on the 1st January. The general rendering of the work, under the direction of Mr. Barnby, was highly meritorious. The fine choir was at its best, and gave such a stirring delivery of "For unto us a Child is Born," that an encore was insisted upon despite the laudable disinclination of the conductor to comply with such a demand, and the orchestra was of corresponding excellence. Though not in full possession of her vocal means, owing to a recent attack of influenza, Miss Medora Henson—who was the Lady Rowena in the later performances of *Ivanhoe* at the Royal English Opera—sang the soprano solos with feeling and correctness, and Madame Patey gave the contralto music with her accustomed splendid effect. Mr. Edward Lloyd and Mr. Watkin Mills were respectively the tenor and bass, and it is needless to say how admirably they discharged their duties.

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THE first fortnight of the New Year is always a dull musical period in London, but the inactivity does not prevail throughout the country. There was for instance considerable briskness at Dolgelly on January 1st, when the annual Eisteddfod was held. Mr. Joseph Bennett is the usual adjudicator, but his place on this occasion was taken by Mr. W. Henry Thomas, whose awards gave entire satisfaction to crowded assemblages keenly appreciative of sterling ability, but not at all tolerant of positive inefficiency.

The competitions took place in the morning and afternoon, and in the evening there was a performance of *Elijah*. In the contest for male choirs, the prize was carried off by the Machynlleth division, which sang with genuine impulse and the peculiar quality known in modern parlance as "go." The first prize for brass bands (for which four out of the five entrants appeared) was won by Festiniog, with Portmadoc second. To Newtown, as the only representative of large choirs for the mixed choir competition, half the prize was awarded, as the members sang very well. There were several other contests, nearly all good, the duet singing being the least satisfactory. The wind instrument competition produced nine entries, and was very interesting.

To those visitors who had some experience of these meetings ten or fifteen years ago, the great improvement manifested in the instrumental competitions was exceedingly noticeable. In choral singing everybody expected good work from the ardent Welsh choirs, and were not disappointed. It is gratifying to obtain such evidence that sure progress is also being made in another department. At the *Elijah* there were about 200 performers, and the audience numbered 1,250. For musical discrimination "gallant little Wales" can still be trusted as implicitly as of old.

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THE Society of Professional Musicians this year held its annual conference at Newcastle, and notwithstanding the inclement season a very large number of members attended from all parts of the country. It appeared from the report read by the Hon. General Secretary, Mr. Edward Chadfield, that the association continued to show steady progress and development. A petition for a Royal Charter was under consideration by the Privy Council, and whatever might be the result of the first application, ultimate success was certain. At the opening meeting on January 6th it was decided that the next annual assemblage should be in London, this being the only place nominated.

The most interesting of the papers was read on the second day by Mr. George Riseley (the Bristol Cathedral organist), the subject being "The Development of Local Orchestras." It was in reality a supplement to that submitted by Mr. Riseley the year before when he enlarged upon the deplorable state of orchestral music in this country as compared with that on the Continent—more especially in Germany. Having been asked to again take up the question, he said that the clergy were recognising that young people were desirous of having bright musical services, in addition to the prescribed daily offices, and that it was incumbent on all musicians to do their best to assist in this matter, and largely increase the number of orchestral players in every town. He proposed the establishment of church orchestras on the same footing as church choirs. The orchestra and voluntary choir would be available for all festivals of the church. In former days, village church bands served to keep alive a certain amount of musical talent in rural districts, and he believed that the universal introduction of organs had proved a great check to the spread of the knowledge of instrumental music. A circular to church dignitaries on his proposal had brought many kind and encouraging answers.

Mr. Riseley was warmly complimented by Mr. Ebenezer Prout and Dr. Rea (Newcastle), and others. Valuable papers were also read during the conference by Mr. Carl Courvoisier (Liverpool) on "Intonation;" by Mr. H. C. Banister (London) on "Some of the Pleasures of Delicate Musical Analysis;" and by Dr. S. Reay (Newark) on "Northumberland Ballads." Before the close of the conference on the 8th, Sir John Stainer, Dr. Mackenzie, and Mr. J. L. Roeckel were appointed presidents of the gathering next year.

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SIR CHARLES HALLÉ, to whom is due the popularising in England of Berlioz's *Faust*, gave performances in St. James's Hall of this fine work on the evening of the 8th and afternoon of the 9th. He not only brought to London his Manchester orchestra, but his Manchester choir. The singing of the latter was somewhat lacking in freshness of tone and in power, but the instrumental portions were perfectly rendered. This being the case the "Rakoczy" march was of course encored. Mrs. Henschel sang pleasingly as Marguerite, Mr. Henschel repeated his excellent embodiment of Mephistopheles, Mr. Barton M'Guckin (in lieu of Mr. Edward Lloyd, indisposed) was an acceptable Faust, and Mr. Robert Hilton was the Brander.

Considerable alterations in the programme of the fourth concert (January 22nd) were rendered necessary. In memory of the Duke of Clarence the Funeral March from *Götterdämmerung* was played, and another substitution was Wagner's "Siegfried Idyll" for a suite by Dvôràk. Almost at the last moment, too, Sir Charles Hallé, though able to conduct his band, did not feel sufficiently well to interpret Beethoven's pianoforte concerto in G. In lieu of the latter work, Lady Hallé played Mendelssohn's violin concerto in her very best manner. After such a brilliant performance it was difficult to imagine that any disappointment could exist even among those who some time ago had purchased their tickets in the hope of hearing Sir Charles. The Manchester band fully sustained its reputation in Brahms's second Symphony (in D) and in Saint-Säens' symphonic poem, "Le Rouet d'Omphale."

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THE 14th of January brought the sad death of the Duke of Clarence and the consequent postponement of several concerts long previously announced. The Prince of Wales and other members of the Royal Family have done too much to advance music and the kindred arts for their professors to exhibit even a suspicion of want of respect or of sympathy in such a calamity.

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MR. D'OYLY CARTE, on the 16th, again closed his magnificent new theatre in Cambridge Circus, and the

run of the finely mounted and melodious English version of *La Basoche* ended. Thus two operas, on which the utmost pains and expense were lavished, have failed within a year to attract the public in sufficiently remunerative numbers to the English Opera House. As *Ivanhoe* belonged to the grand school, and *La Basoche* was essentially of the Auberian type, it is not easy to advise the manager in what direction now to move.

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TALKING of Mr. D'Oyly Carte, it is good to be officially informed that during his residence in a warmer clime, Sir Arthur Sullivan intends to set to music for performance at the Savoy a comic libretto, with which he has been supplied by Mr. Grundy.

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THE enterprise of Mr. G. H. Betjemann, the conductor of the Highbury Philharmonic Society, in taking in hand such a difficult work as Dr. Hubert Parry's *De Profundis*, was rewarded, on the 18th, by a crowded audience. Interest in the performance was, of course, not centred in North London, but extended east, west, and south. Stimulated by the praise it received at the Hereford Festival, every musician was anxious to hear this able composer's latest essay. To none present could the *De Profundis* have been disappointing. Again did its ingenious writing for three choirs, often separated into twelve distinct parts, afford matter for surprise and admiration. The second portion of the programme consisted of Mr. F. Corder's spirited cantata, *The Bridal of Triermain*, originally heard at the Wolverhampton Festival in 1886. The choral singing was extremely commendable.

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THE ravages of the demon influenza have of late made havoc with vocalists' arrangements. At the Highbury Athenæum on this occasion, two of the four soloists had to remain at home. Miss Anna Williams and Mr. Henry Piercy were respectively the substitutes for Miss Carlotta Elliot and Mr. Charles Chilley. The other solo parts were sustained by Miss Eleanor Rees and Mr. W. H. Brereton.

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THE Wind Instrument Chamber Music Society offered a very attractive programme at the third concert of the season on January 22nd at the Royal Academy of Music. The society, presided over by Lord Chelmsford, thoroughly fulfils the purpose for which it was established when it offers such striking compositions for wind as Reicha's Quintet in G major, Op. 88, No. 3, and Ludwig Thuile's Sextet, Op. 6, for flute, oboe, clarionet, horn, bassoon, and pianoforte. The latter piece brought together to the platform, with a single exception, all the performers of the evening, namely, Messrs. W. L. Barrett, E. W. Davies, Egerton, Busby, W. Wotton, and H. F. Sharpe. The intervening works were Mr. J. F. Barnett's Grand Sonata in G minor, Op. 41, for flute and pianoforte, the part for the latter being taken by the composer, who was most cordially received, and Glinka's "Trio Pathètique" for clarionet, bassoon, and piano. The arduous portion for the flute in the duo sonata was rendered with singular finish and accuracy by Mr. Barrett.

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THE Burns' Birthday Commemoration Concert at St. James's Hall, on January 23rd, was not so well attended as usual. Most of the favourite ditties associated with the Scottish national poet were sung in the course of the evening and of course the encores were exceedingly numerous. The vocalists were Miss Effie Clements, Madame Belle Cole, Madame Adelaide Mullen, Miss Helen Meason, Miss Florence Monteith, Messrs. Ben Davies, Henry Beaumont, and Walter Clifford, and the Meister Glee Singers. Influenza prevented the appearance of Madame Mary Cummings and of Mr. Howard Reynolds.

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AN arrangement for two pianofortes of his setting, for solo voice and chorus, of the First Psalm, "Blessed is the man that walketh not in the counsel of the ungodly," as well as of his orchestral symphony (in C), were played by Mr. Aguilar, assisted by two of his clever pupils, Miss Peacock and Mrs. D'Iffranger, at his "Pianoforte afternoons," held during the month at the Portman Rooms. Both works were appreciated by the audience, who expressed their satisfaction by hearty applause.

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MR. EDWARD GERMAN'S music to *Henry VIII.* is not the least meritorious feature of the splendid revival of the play at the Lyceum. The coronation march is a glowing sample of pageant music, bold in style and richly orchestrated, whilst the dances in the York House festival scene are characterised by old-world piquancy and elegance. Pretty, too, is the setting as a trio for female voices of "Orpheus with his Lute." This composer, it may be remembered, provided the incidental music to Mr. Richard Mansfield's *Richard III.* a few years ago at the Globe.

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THE music specially composed by Mr. Henschel for Mr. Beerbohm Tree's revival of *Hamlet* at the Haymarket Theatre, on the 21st January, was voted a valuable addition to the picturesque performance of the matchless play. Independently of the orchestral prelude and the *entr'acte* music—always appropriate and always suggestive of what is to follow—there is a well-marked Danish March (for the entrance of the Court in the second scene) in the trio of which the composer has effectively utilised a couple of Danish national airs. Two motives—respectively typical of Hamlet and Ophelia—pervade the work, and the appearance of the Ghost is accompanied by a significant sustained orchestral wail. On the death of the hapless Prince of Denmark, there is a short chorus for boys' voices, representing the celestial choir welcoming the hero to the regions of the blessed. The music is capitally played by a large band, conducted by Mr. Carl Armbruster.

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SIR JOHN STAINER has been appointed Examiner in Music to the Society of Arts, and Mr. W. G. McNaught is to be Assistant Examiner.

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THE post of Principal of the Guildhall School of Music is not yet to be filled. The musical committee had given Mr. Weist Hill three months' leave of absence just prior to his death, and it has been resolved to test how the school can be carried on in the *interim* by the present officials and a consulting board of professors. It is understood that there are already nearly a score of candidates for the Principalship.

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THE performances of the operatic class of the institution are to be continued. Mr. Weist Hill had decided to give *Fra Diavolo*, and the representation will probably take place about a couple of months hence. The *Marriage of Figaro* is spoken of for the autumn.

* * *

WITH such grief in the Royal circle, the prospects of the metropolitan musical season are the reverse of hopeful. It was expected that there would be Italian opera in the spring, but the scheme is hardly likely now to be carried out. Sir Augustus Harris's season at Covent Garden, as already known, will be considerably shorter than last year.

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THERE is reason to believe that German opera will be tried in the course of the summer by the managerial knight, on such occasions as the house is not required for his Italian enterprise. *Siegfried* (with the Dutch tenor, Van Dyck, who made such a hit in *Manon* in French on these boards) and *Die Walküre* are said to have been positively decided upon. Neither these nor their companions, *Rheingold* and *Götterdämmerung*, have been heard in London since the cycle performances of *Der Ring des Nibelungen* at Her Majesty's Theatre, nearly ten years ago.

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THE Philharmonic directors have declared their plans for the season commencing on March 10th with a concert commemorative of the Mozart centenary. There are to be seven evening concerts and one afternoon. To a greater extent than usual British composers figure in the arrangements, and the *bâton* is again in the hands of Mr. F. H. Cowen, whose charming "Language of Flowers" Suite is one of the pieces that will be exceedingly welcome.

MISS DORA BRIGHT, whose fantasia in G minor for piano and orchestra will be heard at the Philharmonic during the season, has arranged a recital in Princes' Hall on February 16th, when the programme will consist of works by her countrymen only. It is high time for a national demonstration of this description.

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THE next concert of the Stock Exchange Orchestral Society at St. James's Hall is fixed for February 18th, when a Suite by W. Wallace will be performed for the first time, and Miss Lilian Griffiths (a violinist) will make her *début* in London with Beethoven's concerto. Mr. J. F. Barnett has been invited to conduct his "Characteristic Pieces," and the symphony will be Gade's in B flat.

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MR. WEATHERLY'S English version of *Cavalleria Rusticana* was successfully produced at Liverpool by the Carl Rosa Opera Company on the 14th January. Madame Georgiana Burns was the Santuzza, Miss Esty the Lola, Miss Yorke the Lucia, Mr. Hedmondt the heartless Turiddu, and Mr. Leslie Crotty the Alfio.

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THE Parisians were introduced to Mascagni's work at the Opera Comique on the 19th, but as usual with an alien work on French boards, the reception was not effusive. Mdlle. Calvé gave a finished representation of the betrayed peasant girl, M. Gibert impersonated the recreant lover, and M. Bouvet (who proved himself a thorough artist at Covent Garden last autumn) embodied the avenging husband. The instrumental details were excellently rendered.

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A CHARITY concert at St. James's Hall, on the afternoon of February 2nd, has been arranged by Miss Marguerite Macintyre, who has enlisted the generous services of several popular artistes. The proceeds of the entertainment are to be handed over to the Rev. E. S. Hilliard in aid of the Home Missions of St. Andrew's parish, Fulham.

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AT the next of their Thursday Subscription Concerts at Princes' Hall, on February 4th, Messrs. William Nicholl, Septimus Webbe, and Hans Adolf Brousil will devote the whole of the first part to compositions by Grieg.

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AT Trinity College, London, which has done its share towards the rapid extension of musical knowledge and the great improvement in the taste for vocal and instrumental productions of late years in this country, the Maybrick Prize of five guineas has been awarded to Beatrice May Pinney. Professor Gordon Saunders and Mr. Harvey Lohr, the examiners, gave the Pianoforte Accompaniment Prize of five guineas to Marion Clapton, and the silver medal for singing to Bertha Acworth. Of such testimonials of industry and ability these ladies may excusably be proud.

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THE Saturday Afternoon Concerts at the Crystal Palace are to be resumed by Mr. Manns on the 13th February, when the first version of Schumann's Fourth Symphony (in D minor) will be introduced to the subscribers. Another novelty to Sydenham is Cherubini's Concert-Overture in G, composed for our Philharmonic Society in 1815. Madame Roger-Miclos, as pianist, is to play Beethoven's third concerto.

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MR. HAMISH MACCUNN'S new dramatic cantata, *Queen Hynde of Caledon*, will be given in the Crystal Palace concert room, the composer conducting, on Saturday, March 5th, with Miss Marie Fillunger, Madame Emily Squire, Mr. Henry Piercy, and Mr. Andrew Black as the soloists.

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Two performances of chamber music are to be given by Messrs. R. Gompertz, H. Inwards, E. Kreuz, and C. Ould, at Princes' Hall, on the evenings of Wednesday, February 3rd, and Thursday, February 18th.

THE death is announced of Mr. John Baptist Zerbini, a capable violinist and viola player, and a good pianoforte accompanist. He was in the band at Drury Lane Theatre before he had attained his seventeenth year, and speedily won distinction as a trustworthy executant. The disease that proved fatal, at the age of 52, was connected with the heart.

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THE once famous French tenor, M. Chollet, is also dead. As he entered the Conservatoire as a pupil in April, 1806, he must have been very close upon a hundred years old. After some experience of the stage as a comedian, he began his lyric career at Havre, in 1823, as a baritone, but soon found himself enabled to take tenor *rôles*. It was for his voice Hérold wrote the part of Zampa, and Auber that of the insinuating Fra Diavolo. The once well-known character, Chapelon, in the lively "Le Postillon de Longjumeau," was also first sustained by him. He retired from the boards in 1872, when he took a benefit at the Paris Opera Comique.

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AFTER recovering from a severe cold which prevented him fulfilling several engagements in London, Mr. Edward Lloyd started on his provincial tour. He has everywhere been received with enthusiasm. His engagements in the United States and Canada begin in April next. Mr. Lloyd is to sing at thirty concerts, besides taking part in the Cincinnati Musical Festival.

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GREAT expectations are entertained of the comic opera *Blue-Eyed Susan*, with which Mr. C. J. Abud intends to re-open the Prince of Wales's Theatre. The opera has been for some time rehearsed and the cast promises well. Mr. Arthur Roberts is to play Captain Crosstree, but not for the first time, as he sustained the character in a revival, at the Alhambra, of Mr. Burnand's burlesque, some years ago. The story is reported to be treated in a much more sentimental way than Messrs. Sims and Pettitt have previously adopted for their quaint perversions.

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MISS NIKITA, the young ballad and operatic vocalist, has just earned fresh laurels on the Continent. With Miss MacConvis, the Meister Glee Singers, and others, she starts on an English provincial tour on the 16th February.

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THE Baron Bodog d'Orczy, composer of the Italian opera *Il Rinnegato*, has died suddenly in London at the age of 56. He was a pupil of Liszt, and while occupying the post of Intendant of the Royal Opera House at Pesth introduced to that establishment Dr. Richter as conductor. The opera by which the Baron's abilities as a musician were chiefly known in this country was produced by Mr. Mapleson at Her Majesty's Theatre in 1881. It would have enjoyed a better chance of success had it been submitted five or six years later when the influence of the school under which it was penned had become more familiar and better appreciated here.

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A SUCCESS has been gained at the Paris Opera by Mdlle. Bréval, a young soprano, who distinguished herself at the Conservatoire a couple of years ago. Making her *début* as Selika in *L'Africaine*, she exhibited a fine voice and dramatic style, that, with increased experience, may render her a highly valued exponent of the lyric art.

TO CORRESPONDENTS.

Letters connected with the literary department o this Journal must be addressed to the EDITOR.

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The EDITOR *cannot undertake to return articles of which he is unable to make use.*

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VOICE.

ORGAN.

Andante.

p

p

p

Like as the hart de-sir-eth the wa-terbrooks, de-

cres. *dim.*

-sir-eth the wa-terbrooks, so long-eth my soul, so long-eth my soul af-ter

cres. *dim.*

Thee, O God, so long - - -eth my soul af-ter Thee, O God.

Ped. 8 ft.

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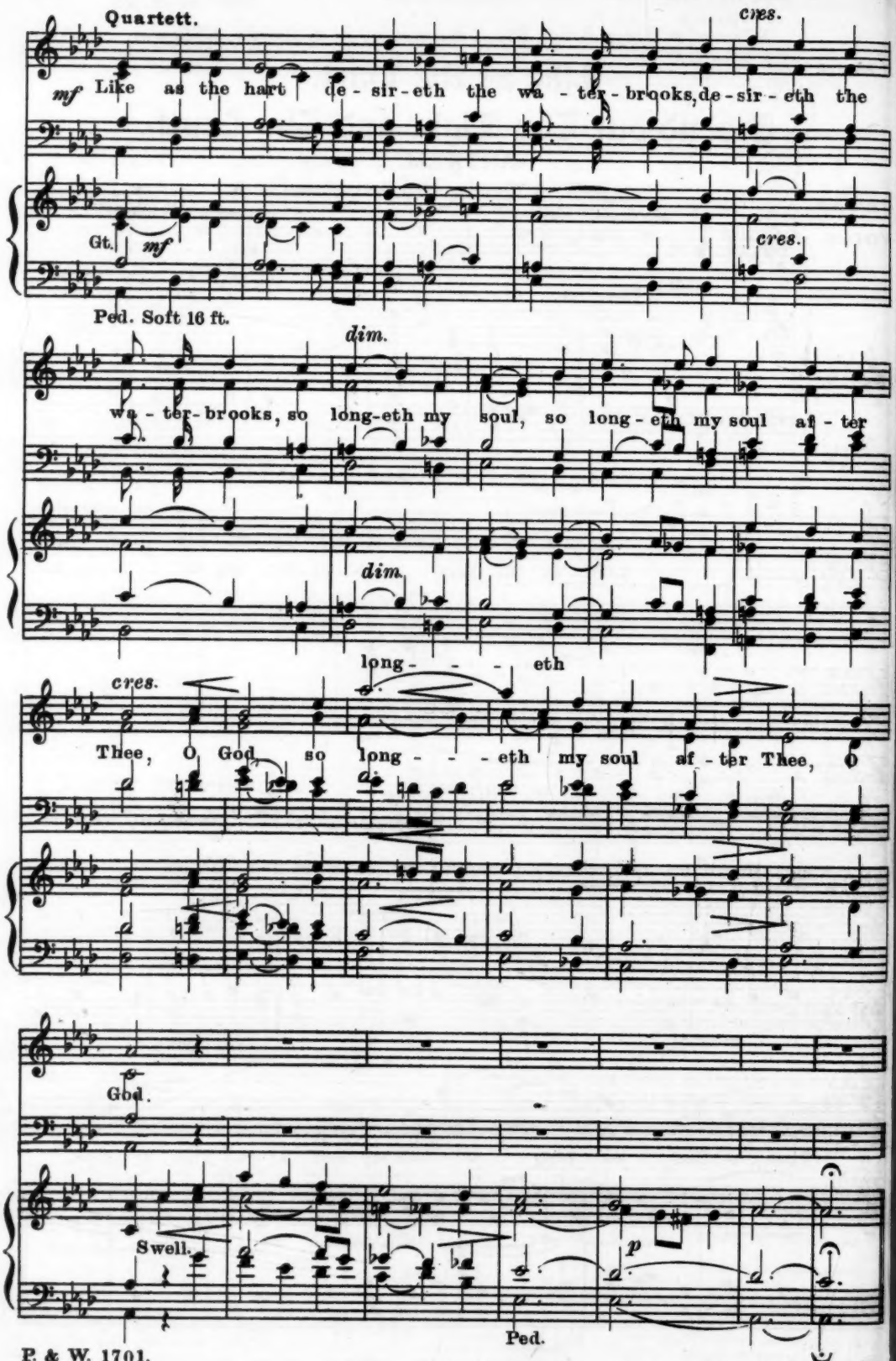
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Gt.
mf
cres.
Ped. Soft 16 ft.
dim.
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Thee, O God, so long - - - eth my soul af - ter Thee, O
God.
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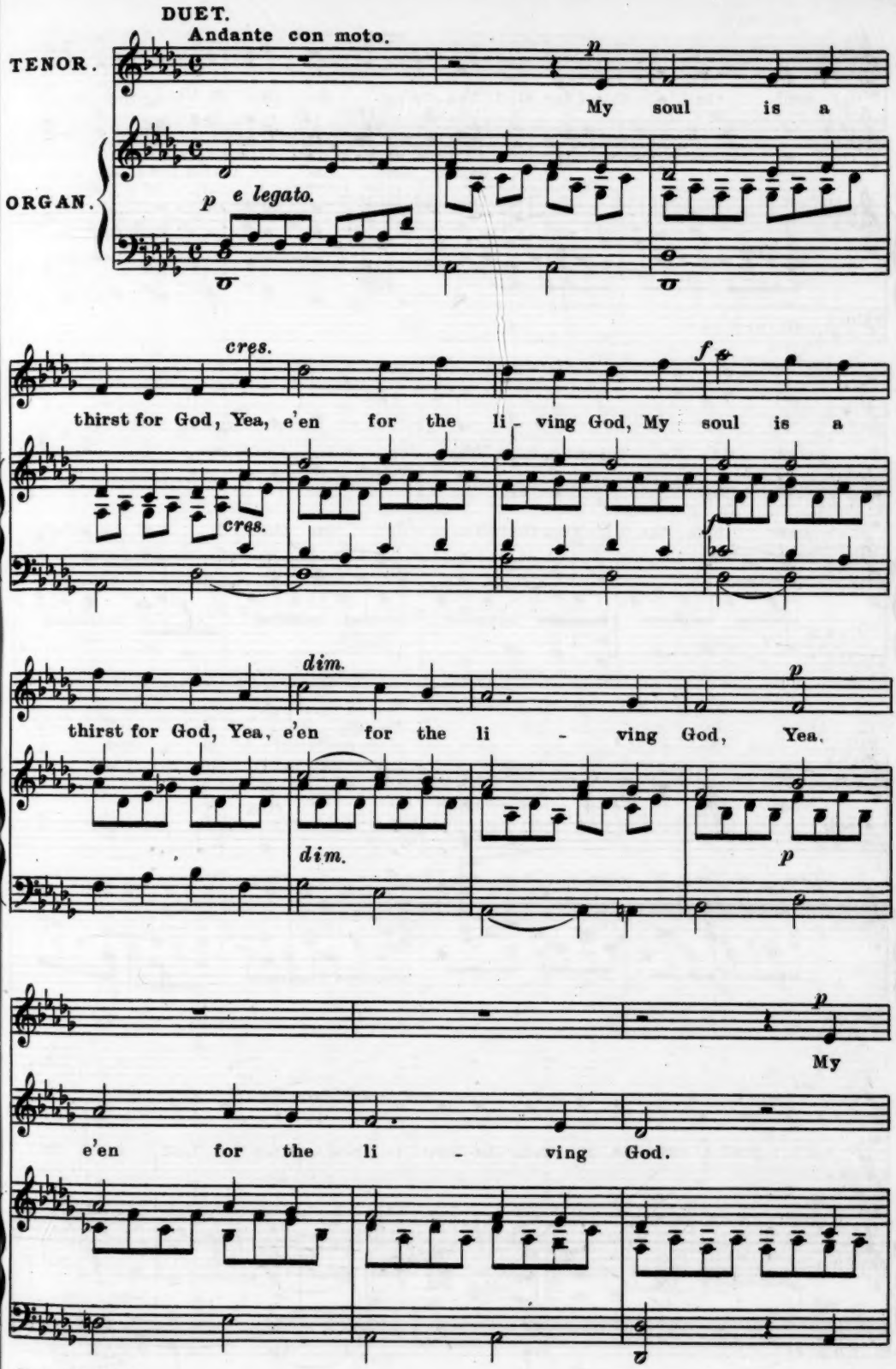
DUET.
Andante con moto.
TENOR.
ORGAN.
p
My soul is a
p e legato.
cres.
thirst for God, Yea, e'en for the li - ving God, My soul is a
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thirst for God, Yea, e'en for the li - ving God, Yea.
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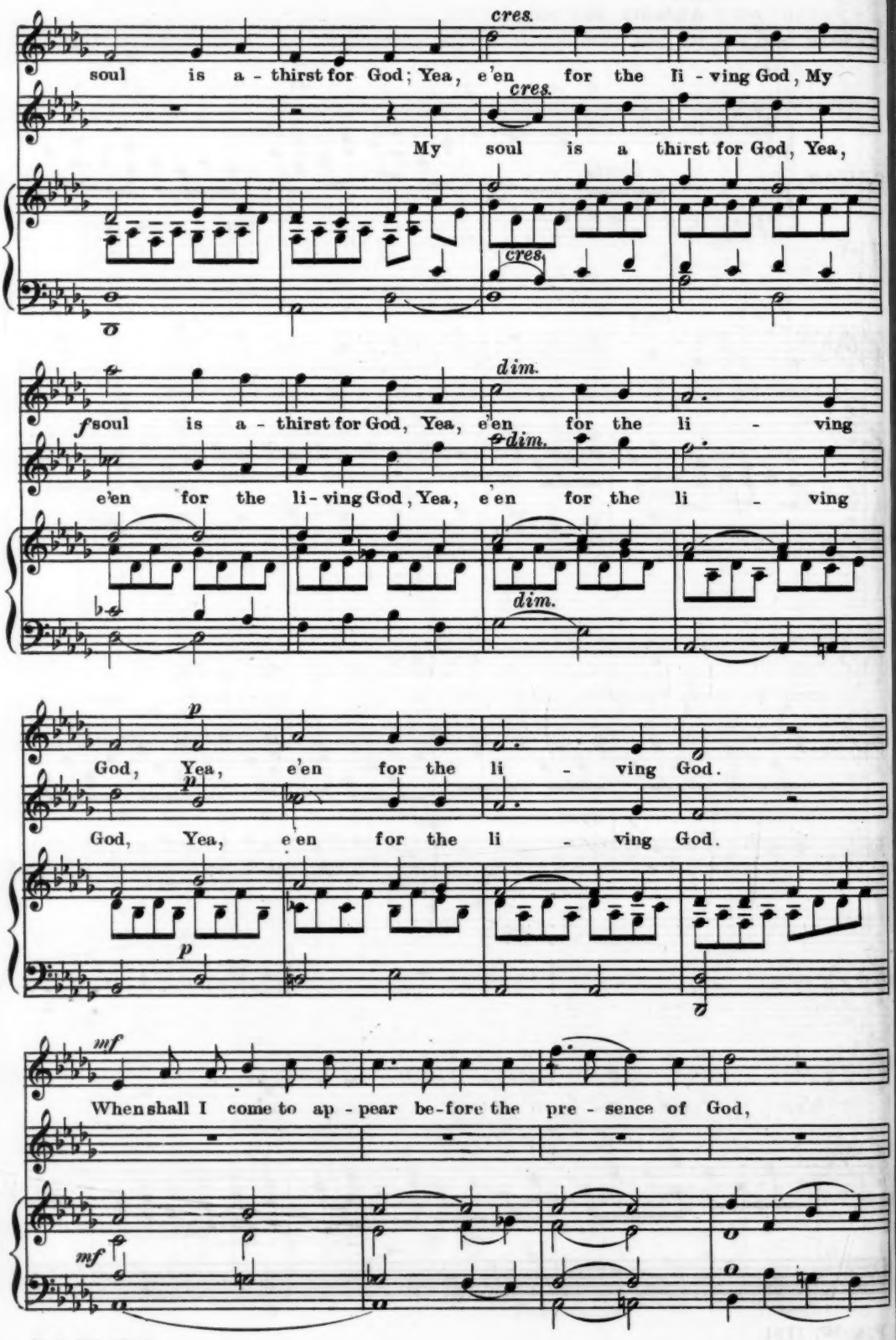
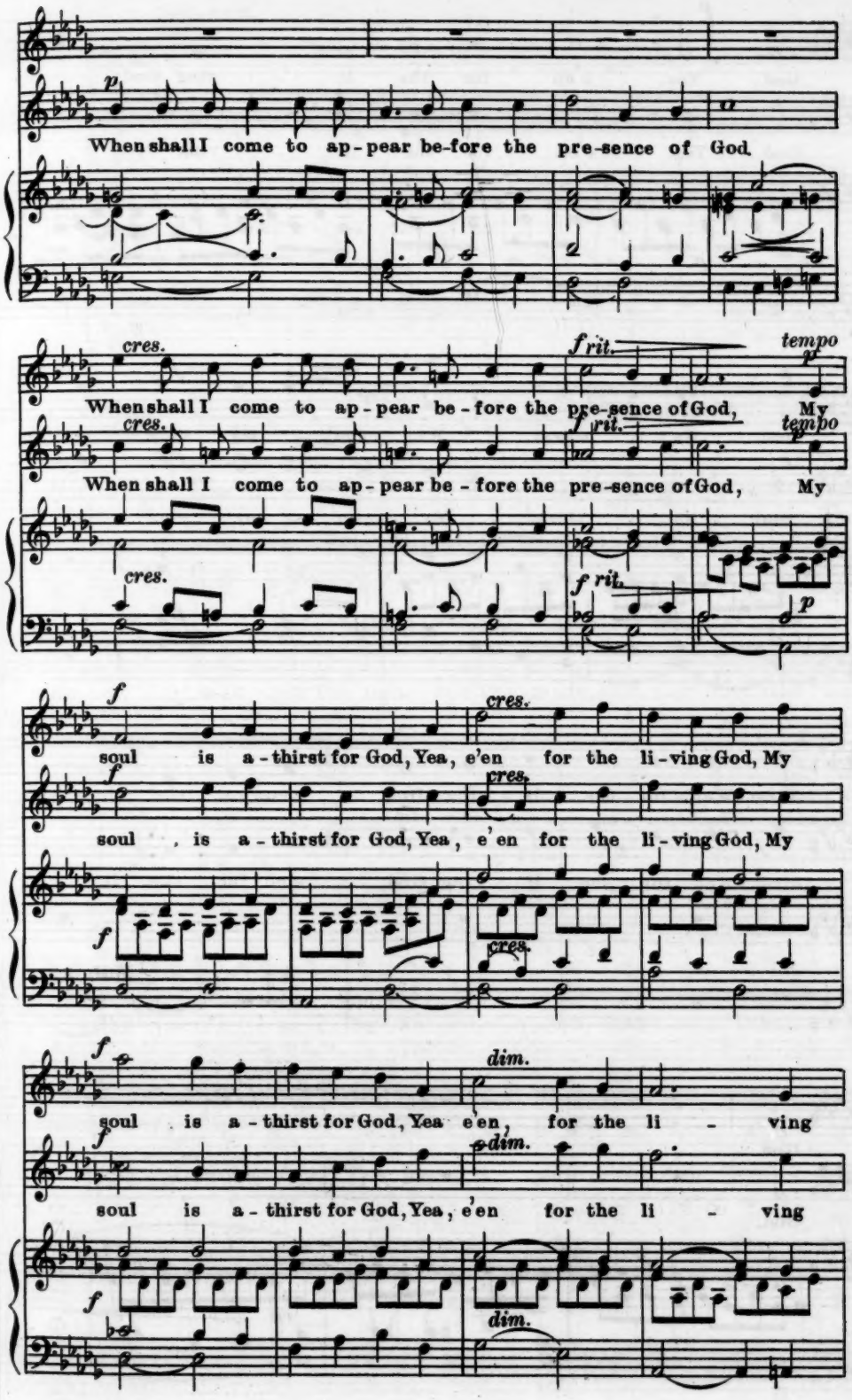
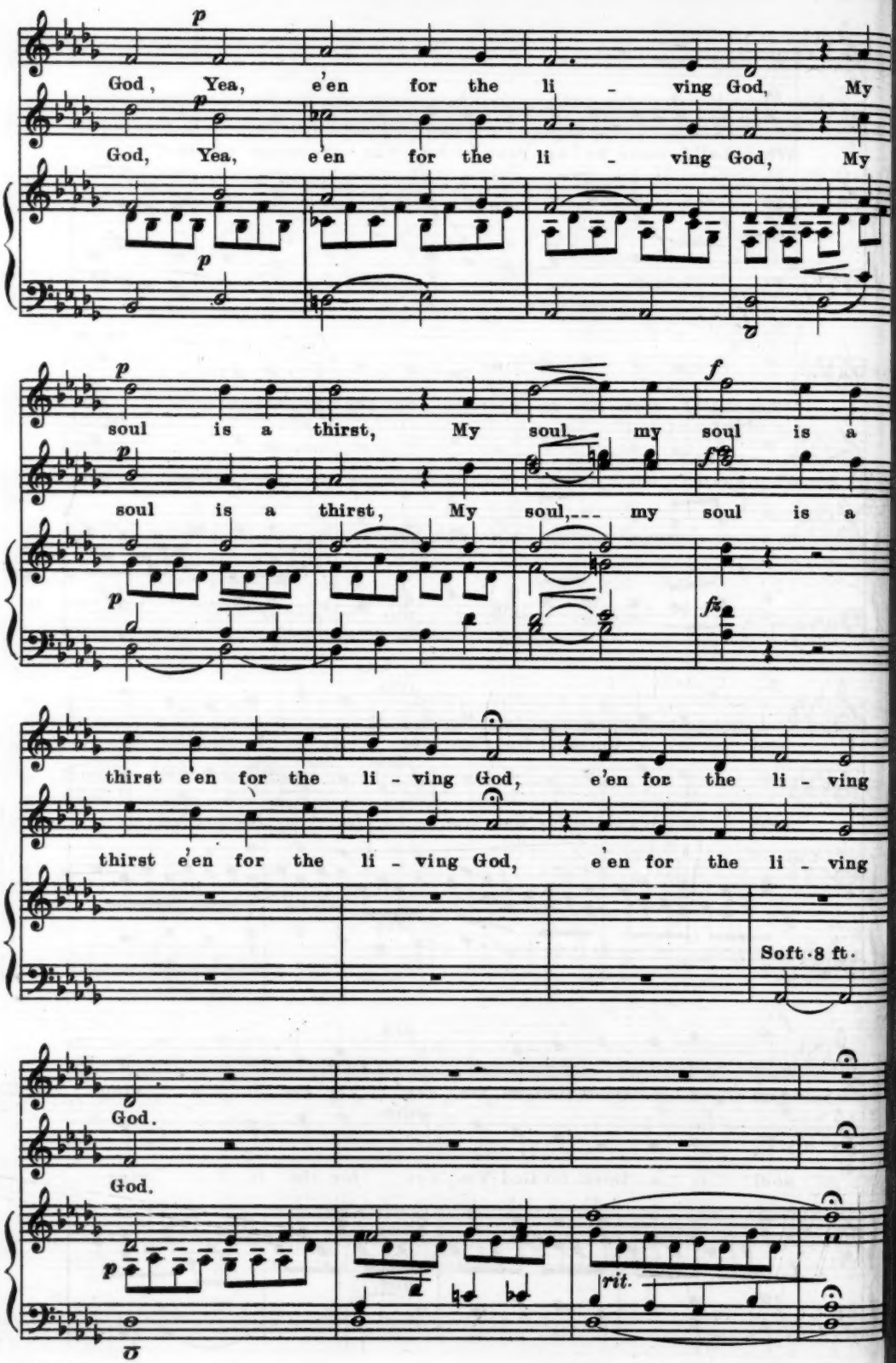
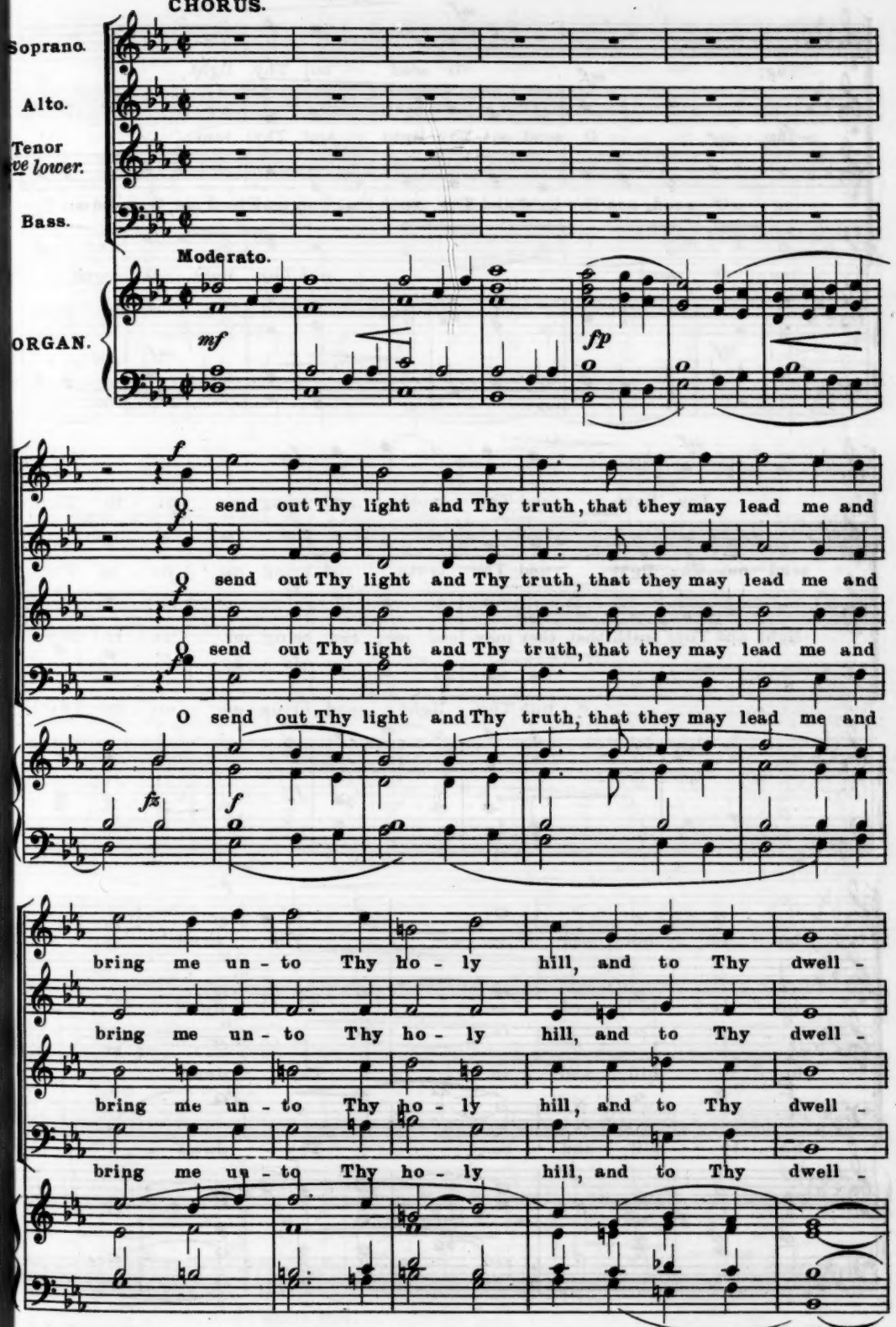
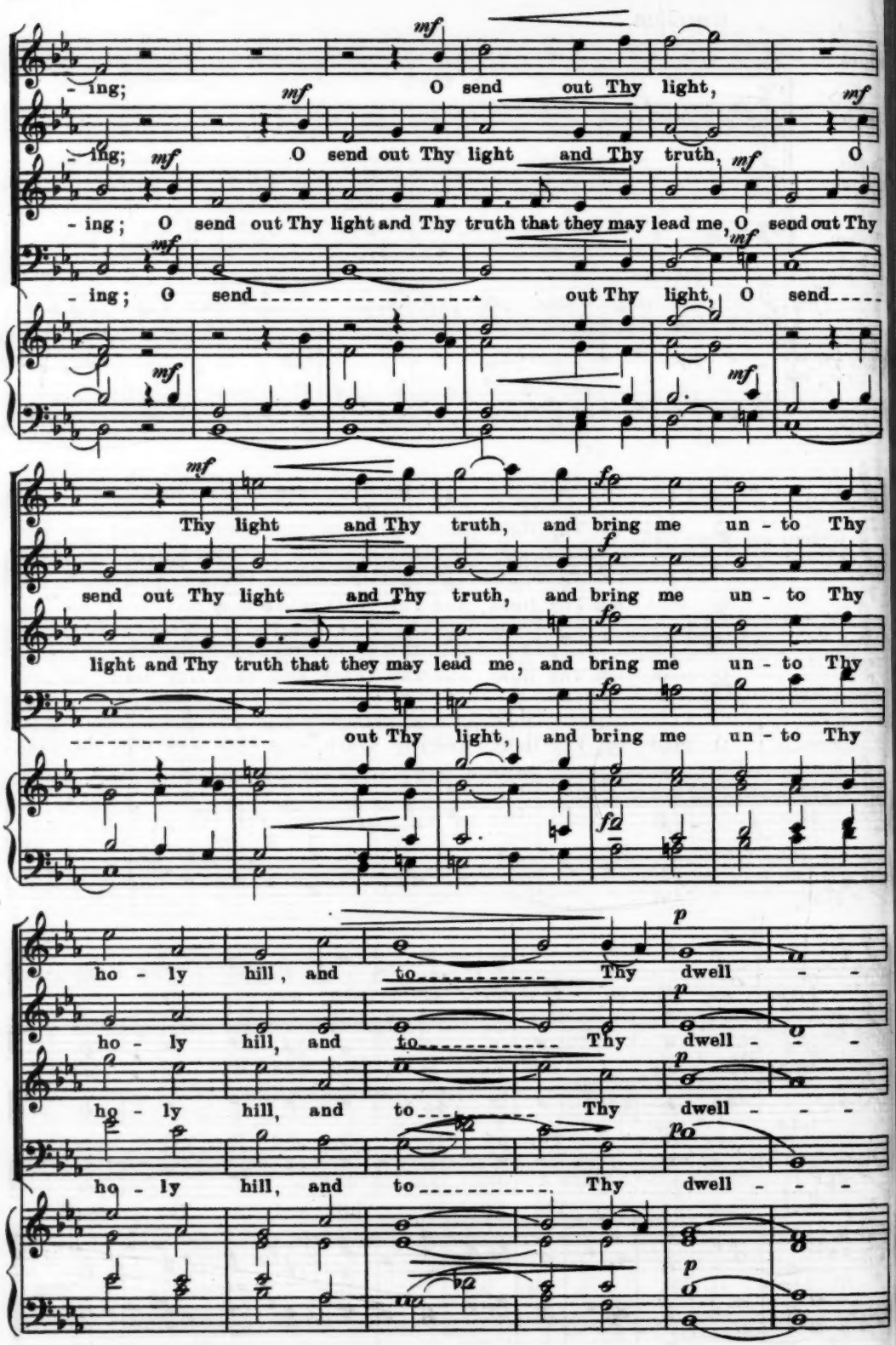
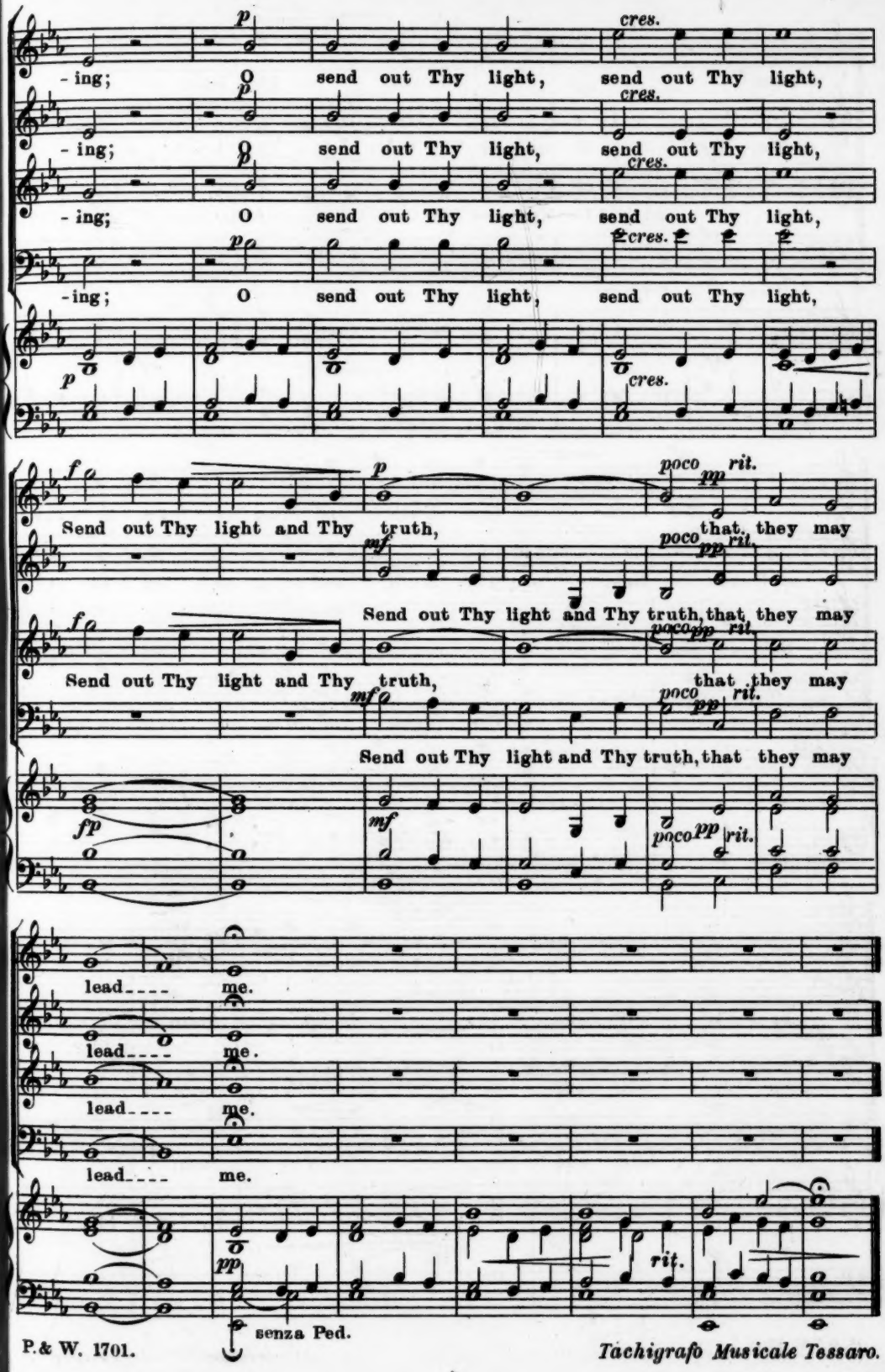

cres.
soul is a - thirst for God; Yea, e'en for the li - ving God, My
cres.
My soul is a thirst for God, Yea,
cres.
dim.
f soul is a - thirst for God, Yea, e'en for the li - ving
dim.
e'en for the li - ving God, Yea, e'en for the li - ving
dim.
p
God, Yea, e'en for the li - ving God.
p
God, Yea, e'en for the li - ving God.
p
mf
When shall I come to ap - pear be-fore the pre - sence of God,
mf

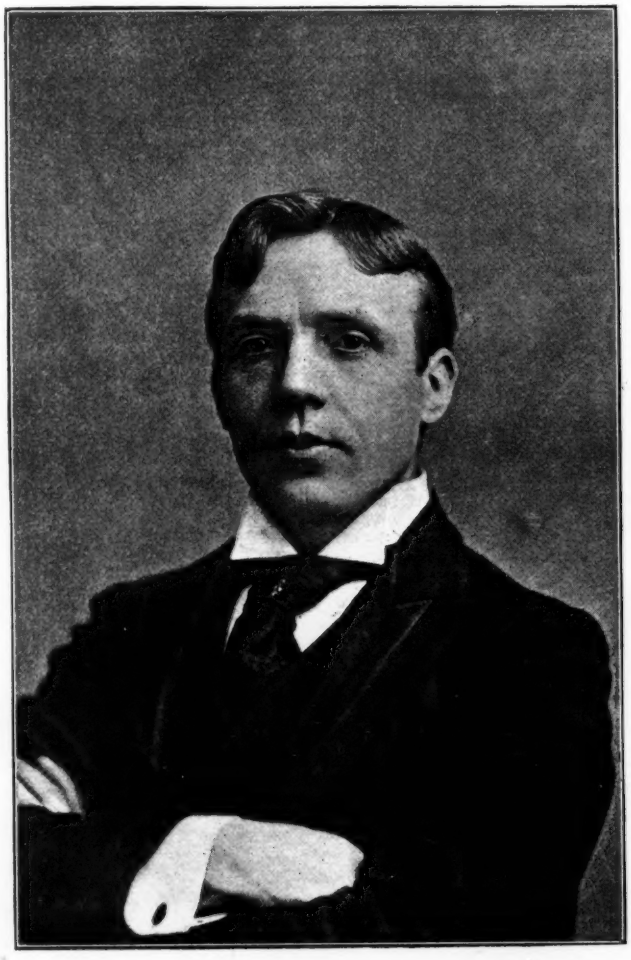

When shall I come to ap-pear be-fore the pre-sence of God.
When shall I come to ap-pear be-fore the pre-sence of God, My
When shall I come to ap-pear be-fore the pre-sence of God, My
soul is a-thirst for God, Yea, e'en for the li-ving God, My
soul , is a-thirst for God, Yea, e'en for the li-ving God, My
soul is a-thirst for God, Yea e'en, for the li - ving
soul is a-thirst for God, Yea, e'en for the li - ving


p
God, Yea, e'en for the li - ving God, My
p
God, Yea, e'en for the li - ving God, My
p
soul is a thirst, My soul, my soul is a
p
soul is a thirst, My soul,--- my soul is a
f
fz
thirst e'en for the li - ving God, e'en for the li - ving
thirst e'en for the li - ving God, e'en for the li - ving
Soft 8 ft.
God.
God.
p
rit.


CHORUS.
Soprano.
Alto.
Tenor
ve lower.
Bass.
Moderato.
ORGAN.
mf
fp
f
O send out Thy light and Thy truth, that they may lead me and
fz
bring me un - to Thy ho - ly hill, and to Thy dwell -


- ing; O send out Thy light,
- ing; O send out Thy light and Thy truth, O
- ing; O send out Thy light and Thy truth that they may lead me, O send out Thy
- ing; O send out Thy light, O send
Thy light and Thy truth, and bring me un - to Thy
send out Thy light and Thy truth, and bring me un - to Thy
light and Thy truth that they may lead me, and bring me un - to Thy
out Thy light, and bring me un - to Thy
ho - ly hill, and to Thy dwell - -
ho - ly hill, and to Thy dwell - - -
ho - ly hill, and to Thy dwell - - -
ho - ly hill, and to Thy dwell - - -


-ing; O send out Thy light, send out Thy light,
-ing; O send out Thy light, send out Thy light,
-ing; O send out Thy light, send out Thy light,
-ing; O send out Thy light, send out Thy light,
Send out Thy light and Thy truth, that they may
Send out Thy light and Thy truth, that they may
Send out Thy light and Thy truth, that they may
lead me.
lead me.
lead me.
lead me.
senza Ped.



Sincerely Yours
Frederic Cliffe